/341 cont./

241 115 ladder, that is, a thick branch with deep cuts for steps. Captain Karnapadyú's chacra /cultivated clearing/ was about 200 meters by 70 meters in size. At the edge stood a small wooden hut covered with straw.

The "Captain" began by showing me some manioc plants and had me cross a large square sown exclusively with beans and gourds /citronilles/. The corn fields came next. They were divided in two by a second hedge formed of trunks and thorns. Squash /courges/ grew between the rows of corn. After the maĩzal /field of corn/ followed a second expanse covered with beans, squash, and melons, which Karnapadyú told me belonged to his daughter. Here and there rose several stalks of sorghum. A new corn-field was opposite the

241 532 322 237

Fig. 8. Mask (tovaraanga) carved out of a calabash and provided with hair and eyebrows of horsehair. It was hung up in a planted field where it was serving as a scarecrow. Prov.: Caruruti. (1/5 nat. size.)

241 115 [322] [415] [824] first, and another cabin rose at its edge. In both of these properties the only plants cultivated for their manufacturing value were the cucurbitaceous ones from which the Indians make their cups and bottles.

Next, on the opposite cliff, I visited the chacra of another Indian of the same village. A steeper and more difficult road than the first led to it. The plantation was lower down a hill on which a little hut was perched. These fields were almost solely covered with corn among whose stalks grew squash. As before, the maĩzales were preceded by plantings of beans and squash.

/341 cont./

243 825 532 Parrots are veritable plagues for agriculture in the Chaco and cause great damage. In order to fight their voracious bands the Chiriguano make scarecrows by attaching to the tip of flexible poles the masks they wear during the carnival festivities and which they have no use for afterward (Fig. 8). It is the need to be constantly /342/ on the watch to repulse the intrusion of these formidable bands of plunderers which obliges the Indians to come and live in their fields as soon as the corn ripens. The children and young people have the task of frightening off by their shouts these insatiable marauders. As soon as they see or hear a flock of parrots, they emit a long modulation which, it seems, has the effect of scaring them. If 243 411 the parrots come too near or perch on the fields, the Indians make them flee by bombarding them with stones with their slings. They have two kinds of these. Wherever the Chiriguano [177] are in direct contact with the Quichua /Quechua/, these slings are of wool (Plate VII, 1 and 2); elsewhere, especially in the Caipipendí valley, they are of vegetable fibers and made according to the net technique (Plate VII, 3). No doubt the Chiriguano borrowed this weapon from the Andean populations. To be convinced of this it suffices to compare the slings of the Indians and half-breeds of the department of Tarija with that of the Chiriguano (Rosen, 1, Fig. 287, p. 261).

[825] Another means of scattering the birds is to stretch a string above the fields. I do not know the effect that this measure can have on them.

243 825 [351] The fields of the Chiriguano Indians are always surrounded by a high, thick hedge which protects them from animals, wandering cows and horses, which could get in and play havoc with them. Grasshoppers sometimes do them much harm. In the Caipipendí valley I saw a field in which they were swarming and which seemed to have been abandoned for this reason (1).

1. When grasshoppers are particularly numerous, the Chiriguano dig ditches which they make them go into and in which they bury them. (Diccionario Chiriguano-Español, etc., p. 83.)

/389 cont./

415 184 The footed bowl or "compote" (Fig. 77) comes from the Caipipendí valley, the same as the vessel with ribbed belly of Plate XXVI. 2. These are the only specimens of this type that I found in the whole Chiriguano country.

415 184 532 Anthropomorphic or zoomorphic vessels are rare. Scarcely anywhere but in the Caipipendí valley is corn beer ordinarily served you in vessels shaped like a bull. Besides, their workmanship is careless. The admirable anthropomorphic vessel of Plate XXVI. 1 is an exceptional piece.

415 Twinned vessels (Plate XXVII. 2) and those which a constriction separates into two bodies (Figs. 74, 75, and Plate XXVII. 1) are very rare.

415 531 The motifs painted on Chiriguano vessels most often are of a purely geometric nature.

There are few exceptions to this rule. As an example of them, I shall give the large yambuí of Plate LII. 1, on the belly of which have been painted more or less stylized dogs, chickens, and toads; the yambuí of Figure 83, whose principal decoration is composed of a series of yakú (pavo del monte /wild turkey/, Penelope spec.); and finally several vessels in my collections, which I did not want to publish because of their completely Europeanized form. On one of them silhouettes of nandus are distinguishable (Plate XXXIV, Fig. 222) and on another have been drawn a man and woman whose hands are united by a red line (symbol of marriage, of love?).

I remember having seen on a jar in the Caipipendí valley /389/ nandus drawn with particular skill. I would gladly have bought that piece if it had been possible to arrange its transportation.

[178] The vessel of Figure 83 $\frac{1}{10}$ gives an excellent idea of what Chiriguano potters could do in the "realistic" genre if a long /Fig. 61 appears here/ tradition did not oblige them to limit themselves to the representation of geometric motifs.

$\frac{1}{4}$ [See P 249, Category 116--Analyst]

1: Métraux--177 E-5 (1939) 1939 SF10 Chiriguano SF10

Plate XXV

415
532
172

Anthropomorphic vessel found on the banks of the Pilcomayo near the Chiriguano village of Ibopeyti, attesting to the existence in this region of a civilized population before the Chiriguano. The vessel has a red glaze and the ears of the personage are pierced. (1/2 nat. size.)

/408 cont./

415 191 192 12. The ornithomorphic vessel of Figure 73 seems to have come from the hands of the ancient potters of the Isla de Tilcara who, several centuries ago, used to make analogous pieces, without a doubt servilely imitated by the Chané and the ancestors of the Chiriguano (see Debenedetti, 2, Figs. 139-141, p. 191). Boman (2, Vol. II, p. 786, Fig. 193) also publishes a bird-shaped vessel, perhaps of the pavo del monte (Penelope obscura, Vieill.?), found not far from the present-day village of Humahuaca and which, in addition to its general appearance, has in common with our specimen

415 531

Fig. 73. Ornithomorphic vessel. Chiriguano. Motifs: pink and green. Prov.: Tarairí. (1/3 nat. size.)

415 121 192 from Tarairí designs painted on the sides which represent the wings and tail.

415 532 The Chiriguano Indians of the Caipipendí valley and the Ivu mission still like to serve chicha in vessels to which they give the appearance of a bull (Plate XXVIII, 7-9).[2] Llama-shaped vessels have been discovered in the Quebrada de Humahuaca (Debenedetti, 4, p. 27, Fig. 14, and Odilia Bregante, Fig. 132, p. 147). Perhaps these are the prototypes of the present-day Chiriguano specimens. Why suppose that these receptacles had solely ritual usage, as Mr. Debenedetti thinks, when one sees the modern Chiriguano make an entirely secular use of them?

[2] [See p. 190 -- Analyst]

415
531
532

Plate XXVIII

Miniature Chiriguano vessels (toys and amusing objects). Prov.: 1, Ibopeytí; 2 and 5, Yumbía; 3, Tintapaw; 4, Tarairí; 7-9, Carurutí. Colors: red brown and black on white background, except Nos. 4 and 7, red brown on white. (Nos. 1 and 4 = 1/2; 2, 3, 5-9 = 1/3 nat. size ±.)

1: Métraux--190 E-5 (1929) 1930 SF10 Chiriguano SF10

C
531
171

/425 cont./

The large triangles which run around the belly of the îru and yambuí from the mission region strongly resemble an analogous motif which covers the outside surface of vessels made by the Neuquen Araucan (San Martin, Plate XV, Fig. 3).

Eyebrow-shaped design (Plate XLIX, 4). A vessel from Saladito (upper Pilcomayo) has as its only decorative motif a strange decoration in the shape of a stylized eyebrow which stands out in white against a red background and is situated on the neck. This design is made up of two parallel lines separated by dots. In the presence of this curious motif one cannot help thinking immediately of the human faces painted on the funerary urns of the Diaguite region. The facial organs are overhung by a gigantic superciliary arch which, starting from the tip of the nose, descends to the height of the ears. The manner in which this part of the head is drawn recalls strongly the figure we are concerned with here.

D
[415]
[531]
[964]

Cross. The vessel of Plate LX, 2, is decorated on the belly with a series of crosses inscribed in diamonds. This sign constitutes a decorative motif of which the present-day Chiriguano make exceptional use. Like the majority of the motifs painted on their vases, this one has no particular significance. A calabash from the same region is also decorated with pyrographed Maltese crosses (see Plate LXI, 1 /see p. 252/). We know the frequency of this ornamentation, symbolic or not, on the funerary urns of the Diaguite country, principally of the Santa Maria region (Catamarca), a frequency such that it warranted a book by Quiroga, some of the illustrations of which are interesting.

D
[415]
[531]
[964]

The cross appears also on a Taltal vessel of the Chincha-Atacama period (Guevara, plate between pp. 46-47 and 50-51), on a calabash from Calama /426/ (Oyarzun, Fig. 10), on another from the Puna de Jujuy (Ambrosetti, 4, Fig. 70, p. 68, Vol. LIV), and on a box from Morhuasi (Boman, 2, Fig. 75, Plate XXVII), etc.

Representation of the human face. The human face is not reproduced on any of the vessels I collected. Nordenskiöld (10, Fig. 28, p. 137) shows and describes a pot on whose rim a face was represented: the nose was in relief and the other organs painted on it. The similarity of this motif and the one decorating some pieces from the Andean region does not need to be emphasized.

C
[532]

[See p. 228--Analysis]

/462 cont./

Chapter X

Masks

532 796 [122] The handsome masks, whose description I shall give further on, are worn during the carnival festivities. Difficulties with the Bolivian authorities kept me from arriving in the Chiriguano villages at the time when they were taking place. When I finally found myself among my Chiriguano friends, they had emptied the last vats of kĩwi and were /463/ in their [126] [241] normal state. Thanks to the closeness of the feast I was able to collect the masks published here; ordinarily they are destroyed or used in the fields as scarecrows.

115 My host, Mr. Alberto Torrejon, who lives at Ibopeytí on the upper Pilcomayo in an Indian village, gave me some very interesting details about the ceremonies and merrymaking in which he had just participated. I transcribe them as given.

796 995 989 At my approach of any festival, the carnival, for example, the first act consists in causing the souls of the dead to flee. If this precaution is not taken, the widows and relatives of the deceased will have to abstain from taking part. For the purpose of purifying the air, a drum is beaten, and the whole family /Fig. 120 appears here/ which has lost a member weeps and shouts. When the spirits have cleared out, the drum, in a joyful rhythm, gives the signal for merrymaking.

796 The festival is opened by a man and a woman who, with a stick decorated with flowers in hand, advance toward the middle of the square, followed by all the inhabitants in a long chain. When they have arrived at the middle of the area extending between the huts, the couple plants this sign, thus giving the signal for the festival.

[535] The chain breaks up and small groups form to dance in a ring. Their dance consists in advancing and retreating in triple time to the sound of flutes and drums.

/463 cont./

796 293 578 The attraction of the carnival consists of the enormous consumption of kãwi and alcohol which takes place then. Men and women drink, one trying to outdo the other; and, under the influence of drink, old angers and secret hates are awakened and the most excited provoke each other and come to blows.

796 582

Fig. 120. Chiriguano Indians wearing masks. (Photo. by the R. P. H. Catinari.)

796 293 578 /464/ The "captain" must then call them to order and separate the combatants.

796 534 Some people increase the tumult by blowing into their ménéné (long whistles).

796 832 786 539 Sexual passions become aroused, and the men begin to whirl around the women, whom they entreat, a calabash of kãwi in the hand, while reciting to them in a singsong tone pieces of verse of this type:

Epuka, puka maipora	Laugh harmoniously
Seve no	For me
Epuka, puka maipora	Laugh harmoniously
Seve no.	For me.

/464 cont./

796 Eyu šekuama — Come and kiss me
832 Šemireko mi — My little wife
786 Diyuru emesie — Give me thy mouth
539 Tuiša dipota — I love thee much
Še songo pe — With my heart

Ime deresa ikavi — Thou hast pretty eyes
Ime diyuro misiray — Thou hast a little mouth
Tuiša dipota — I love thee much
Pairamo ayporu deve. — For that I am going to ask for thee.

796 During this time young or old men with their faces
• 532 covered by a mask (añawasu) run here and there, force the peo-
522 ple to dance by blows of a stick, play tricks on them, and address jokes to them.

796 The feast lasts as long as there is kāwi or alcohol. At
[273] the moment when it is on the point of ending, a final ceremony takes place. The rite of going out is similar to the rite of entering: the couple who planted the flowery stick tear it from the ground and go out of the village, followed by the añawasu and all those who took part in the festival. The procession advances to a certain distance from the village to the sound of the flutes and drums. They throw away the masks and throw stones while shouting. The carnival is finished and everyone goes home.
[585] Some take along their new wife, for it is at this moment that most marriages are celebrated.

796 The carnival festivity such as I have just described in-
177 volves only a few elements borrowed from the half-breeds or
178 creoles, outside of the coincidence of dates. This is an ancient
[241] feast of a purely agricultural character, which the Chiriguano have acquired the habit of celebrating at the same time as the Bolivian carnival. Besides, the Indians of Ibopeytí are pagans.

796 The masked men are supposed to represent the spirits of the
241 dead, as their name indicates (aña: spirit; wasu: great). As in
171 the festivals of the Guianas and Central America, they come in numbers /Plate LXXXVI appears here/ /465/ to insure for their

[Text continues on p. 329]

II: Métraux--328 F-5 (1929) 1930 SF10 Chiriguano SF10

Chiriguano masks (tova-raanga). Prov.: 1, Cuevo; 2, Tintapaw (upper Pilcomayo). (3/5 nat. size.)

C 796 241 [471] /465 cont./ descendants or relatives the fertility of the fields and the abundance of the future harvest. These masked festivals have their counterpart in the famous ceremonies of the populations of the Negro River, the details of which Koch-Grünberg has made known to us. Besides, it is probable that the Chiriguano borrowed these ceremonies, and especially the masks, from the Chané. It is the racial brothers of the Chané, the Arawak of the Negro River, who celebrate these festivals with the most splendor. The Chané of the Parapití still accord to these ancient rites more importance than the Chiriguano, and their masks crowned with immense tufts of feathers are, it appears, more sumptuous than those of their old Guarani enemies.

C [179] A 796 241

In the missions the carnival has lost its purely pagan significance and has become contaminated with usages which the Chiriguano have borrowed from the half-breeds. Nino (pp. 267-270) gives a good description of them, of which I shall summarize the principal features.

C 796 [797] [197]

The festival is directed by a personage wearing an old-man mask. He stops at each corner of the square, recommending peace and harmony to all.

C [532]

Then they give themselves over to different games: masked personages scatter bean pods or corn bran upon the dancers.

Young men, masked but almost entirely naked, daub themselves with mud and try to soil all those who have new garments. These two customs can have only a Bolivian origin.

C [179]

Individuals who are also masked mime a combat between a jaguar and a bull which is finally put to death by a fanciful butcher. Then they pass on to the pleasures of the dance. "The dancers form a large circle by joining hands and dance thus three times. Three times also they squat down, and three more times they pass under the extended arms of a couple of the same circle, and finally the same number of times they press against one another, forming a big mass, their faces turned toward the outside and their hands folded. They remain in this position until another couple dances around them. These do not hold each other by the hand. The man chases the woman and tries to grab her. She avoids him and goes to hide in the middle of the others."

C 796 535 [536]

/465 cont./

796 Toward the end of the festivity, the men improvise a seat by crossing sticks. They have a child sit on it and form a bulwark for him with bamboos. The others come and rain a hail of blows on him, without hurting him, however. Then they have him get down and begin this ceremony over again three times in different places.

On the second lap, the masked individuals go from house to house and receive from each person the strangest objects: bean pods, watermelon rinds. On the third lap, young and old begin to weep.

To finish up, they go in a procession to throw away the masks and all wash their faces and hands.

/466/ Description of the Masks

Plate LXXVI

• 532 1. Mask of tarobokí wood (light, soft wood). The face is painted white and framed by a black ribbon fastened with small wooden pegs. The eyebrows, mouth, and the parallel lines which cross the bridge /Fig. 121 appears here/ of the nose have been painted in black. The edges of the nose are emphasized with two green lines. On each cheek, two concentric circles, one black and the other green with a black dot in the center. On each side, a hole through which passes a cord serving to hold the mask over the face.

Small cavities along the periphery seem to indicate that at the time of the festival feathers were stuck along the edge of the mask exactly as on the following specimen.

2. This mask is the one which, in my collection, is in the best condition. The face, whitened with a substance similar to lime, is bordered with feathers stuck into the wood. The eyebrows are painted in black, as is the upper lip. The mouth is represented by a slit. The facial painting on both the cheeks and the forehead is green, except for the center dot, which in each disk is brown.

/466 cont./

532 The mask of Figure 121 comes from Tabacal near Oran, where it was acquired by Mr. Palavecino from Chiriguano

Fig. 121. Chiriguano mask from Tabacal (near Oran). Museo National de Buenos Aires (Palavecino Collection). (1/9 nat. size.)

[illegible] worked in the region. Its dimensions are considerable. It measures 52 centimeters in length by 16 centimeters in width. It is painted white and the face is framed by a fringe of feathers. I do not know the significance of the large ears which surmount it.

/476 cont./

123 Drawings. On Plates XCI-XCIII[3n] one can see gathered to-
126 gether a certain number of drawings executed for my sake by
●532 Chiriguano Indians. In order to obtain them I first approached several old men, who refused with an outraged air as if I were
123 asking them to do a thing beneath their dignity. A small boy
126 of 12, Consito, two young men, Asensio and José Miguel, and
115
532

524

Fig. 136. Indian executing the mobile string figure called "culo de caballo /horse's rear end/.

123
126
115 a girl, Iwawasei, showed themselves willing to cover the pages
532 of my album with all kinds of sketches.

Consito did not have to be begged: I was proposing to him a game not only pleasant but fruitful, and he had soon filled two pages (Plate XCI, 1, 2, 4, 9; Plate XCII, 2, 4; Plate
115 XCIII, 1, 3, 10). Asensio, my faithful friend, also gave me
123 complete satisfaction. He was a curious individual, and I keep
126 a particularly vivid and congenial memory of him. He was 25 to 30 years old and was conspicuous because of his extraordinary
[322] activity and ingenuity. At any moment of the day he could be seen busy cutting or carving a piece of wood which then

3n [See pp. 355-359-- Analyst]

115 /476 cont./
123 became an ingeniously conceived tool or still oftener a musi-
122 cal instrument. Asensio used to make violins which on first
[322] sight appeared to have come from a European factory. It goes
[463] without saying that he was the recognized carpenter of the village and the great provider of household articles. When Asensio had understood the purpose which had brought me to his home, he transformed his hut into a workshop for ethnographic objects; and I owe it to his enterprising spirit that I was able to collect many a piece, today no longer in use, which he reconstructed for me.

At the time when I was in his village, Asensio had received big orders for flutes for the coming Easter festival,
• [532] and I had a good time watching him work. Once an instrument was finished, he would embellish it with engraved animals.

115 The material on which Asensio (see Plate XCI /see p.355/.
122 5, 7,. and Plate XCII /see p.356 /. 3, 6) incised his figures
532 exerted an indirect influence on the pencil drawings he drew in my notebook. They stand out by their angular character, but also by their clearness.

José Miguel (see Plate XCI. 8; Plate XCII. 1, 5, 7, 9; Plate XCIII /see p. 357 /. 2, 4, 6, 8, 11, 12), whom Ascensio's example had encouraged, asked me to give him the notebook and pencil, and he made me a whole series of drawings which, although rather light and uncertain, sometimes are not lacking
[197] in a certain movement. José Miguel had traveled to Argentina: the train and the automobile (which he drew from memory) attest well to his admiration for the /477/ marvels of "Progrem" (Plate XCII. 7, 8). Thank God his modernism had not made him forget his mythology, and he was able to draw for me a mythical episode which is to be seen on Plate XCIII. 12, A, B, C: the blue jaguar (yaguarowi, personification of the spots on the moon) is preparing to devour the moon and the sun.

123 When I had finished with the men, I wanted to have several
122 feminine drawings, imagining that the women would lend
532 themselves willingly to this game since they are the recognized artists of the tribe. All, unanimously and to my great surprise, refused to do it, shouting in the middle of gales of laughter: Aikuaá "I can't do it, I don't know how."

/477 cont./

000
123
132
122
113
532

laughter: Aikuaá "I can't do it, I don't know how." Only one, a girl, Iwawaci, allowed herself to be persuaded by the promise of a spool of thread. Her awkwardness was not feigned, as I was able to see from the beginning, seeing the embarrassed air with which she took the pencil. Once ready to draw, inspiration was suddenly lacking. She stopped short until I had pointed out a vessel to her to copy. Since her confusion only grew greater, she asked Conito, the small boy who made my first drawings, to help her. He drew the vessel on Plate XCIII. 10, which she began conscientiously to reproduce in series. I protested, and then she made me a horse and on this horse's back a man and a child, then a woman (Plate XCI. 3 and XCIII. 7). I am not very sure that all the drawings she told me she had made were hers, for when my attention was diverted by a visit, she had Conito secretly help her.

532
191

The drawings the Chiriguano executed for my sake recall not only those of our children but approximate appreciably those which have been collected in various regions of South America, notably among the tribes of the Negro River (Koch-Grünberg, 1): the Taulipang and the Makuĵi (Koch-Grünberg, 3, Plates 28-32, pp. 128-161): the Indians of the upper Xingú (Steinen, 2, Plates III-IV). (Max Schmidt, 1, Figs. 245-247, pp. 286-298): the Chorotí and the Ashluslay (Nordenskiöld, 2, Figs. 62-66, pp. 130-132): the Kaingná (Ambrosetti, 1, Plates I-III, pp. 674-682), etc.

There could be no question of making a comparative study of these drawings, so uniform is their style. The only details which are worth being brought together are those denoting similar psychological characteristics and yet these common traits are not characteristic of a primitive mentality. I should scarcely have to point out the fact that in drawing a woman, a Kaingná Indian proceeded exactly as did two of my Chiriguano artists (Plate XCI. 3 and 7): he began by representing the woman naked, then dressed her.

/477 cont./

• 532 The Chiriguano are too civilized for one to be able to hope to surprise interesting features in their artistic productions some of our conventional representations appear in their /479/ drawings (see Figs. 12 B. C. on Plate XCIII /see p. 367/ drawing the moon and sun).

In my opinion, the scientific value of such drawings is little and attests only one things the difficulties the Indians experience in reproducing natural objects with means unfamiliar to them. On this subject I shall quote a very sensible remark of Boas (p. 65): "When one gives a pencil and paper to a primitive and asks him to draw an object from nature, one is obliging him to use instruments which are unfamiliar to him and imposing on him an unfamiliar technique. He must set aside his usual work methods and solve new problems. The result therefore cannot be a work of art--except under exceptional conditions. This is exactly what takes place for a child: the amateur artist must face a task for which he lacks technical preparation, and the difficulties which embarrass the child are precisely those which embarrass the primitive, whence the apparent resemblance between children's drawings and those of primitives."

The Chiriguano are doubtless as well endowed for drawing as Europeans. On one of the walls of the Machareti mission I saw frescoes drawn with charcoal by an Indian, which proved real talent in their maker.

Plate XCI

Figure 1. Hut (tuti). The forked sticks on which the trusses of the roof rest, although invisible, have been carefully indicated by Comaito, maker of this drawing.

Figure 2. Woman (nuña), front view. She wears a dress. She has four fingers on each hand and her ears are disproportionately large (Comaito).

Is Mémeaux--304 E-5 (1939) 1930 SF10 Chiriguano SF10

/479 cont./

• 532 Figure 3. Woman (baña) drawn by Iwawasei. At the beginning she was content to make an enormous head surmounting a stunted body and long thin legs. Upon my remark that the woman was naked, Iwawasei, out of modesty, dressed her by surrounding her legs with a kind of oval which she scribbled in black. She ended her drawing with the hair when I showed my surprise at the woman's baldness.

[839]

Figure 4. Dog (yrimbá) drawn by Consito. The body is in profile and the head seen straight on. The front legs end in two claws, the hind ones in two balls.

Figure 5. Iguana drawn by Asensio. He had a predilection for this animal, which he engraved on his flutes, and he hurried to reproduce it on my notebook, keeping the slightly angular style of his incised drawings. /Plate: XCI-XCIII appear here./

/479/ Figure 6. Masculine individual (aña) drawn by José Miguel. On one hand, four fingers; on the other, five.

[839] Figure 7. Woman (baña) drawn by Asensio. The artist began by drawing her naked, and it was only afterward that he had the idea of clothing her, drawing her dress as if seen in cross section.

Figure 8. Chiriguano shooting with a bow. He grasps the end of the bow with his right hand and the cord with the left according to the Chiriguano custom (drawing by José Miguel).

Figure 9. The author of these lines as seen by Consito. His wide-brimmed hat is transformed into an American sailor's cap; and his glasses, which evidently impressed the Indians, are indicated head on, although the author is drawn in profile with his head thrown back. The blackened parts represent his suit.

Plate XCII

Figure 1. Ura, hen (José Miguel).

Figure 2. Handy (nandú), drawn by Consito, who has given it the regulation number of toes on one foot, but has forgotten one on the other.

[Text Continues on P. 358]

Plate XCI

●532

Chiriguano drawings. Caruruti. Meanings: 1, hut; 2 and 3, women; 4, dog; 5, iguana; 6, man; 7, woman; 8 Indian shooting with a bow; 9, the author.

Plate XCII

• 532

Chiriguano drawings. Caruruti. Meanings: 1, hen; 2 and 3, nandu; 4, pig; 5, a little boy and the author; 6, iguana; 7, auto; 8, train; 9, woman.

Plate XCIII

•532

Chiriguano drawings. Caruiuti. Meanings: 1. calabashes; 2. parrot; 3. corn; 4. cow; 5. duck; 6. stag; 7. horse and above - woman and child; 8. anteater; 9. dog; 10 vessel; 11. guanaco; A. celestial jaguar; B moon; C. sun.

/479 cont./

532 Figure 3. This rondo with angular lines characterizes the style of Asensio, used to drawing on a material as unyielding as bamboo.

Figure 4. This drawing is supposed to give the picture of a pig (kutí), whose tail, however, would be more appropriate for a fox and the face for a man (Comito).

Figure 5. A boy (sambiay) and the author, recognizable by his hat and the heels of his boots (José Miguel).

Figure 6. Tagua (jaguar), drawn by Asensio, who here again has reproduced a figure he doubtless was in the habit of engraving on his flutes. The jaguar, which is seen in profile, naturally has only two legs.

Figures 7 and 8. These two drawings, one representing a car and the other a train, are owed to José Miguel, who traveled to Argentina. They constitute a good example of the sense of observation and memory of the Chiriguano. The car has three wheels, that is, the front ones have been represented in profile, but as if they were viewed head on.

[151]

Figure 9. Woman walking, drawn by José Miguel.

Plate XCIII

Figure 1. Calabashes attached to their stem (Comito).

Figure 2. Parrot (aiyuru) (José Miguel).

Figure 3. Corn on stalk (avati) (Comito).

Figure 4. Cow (waka) (José Miguel).

/480/

Figure 5. Duck (pasi) (José Miguel).

Figure 6. Deer (wasu) (José Miguel).

Figure 7. Horse, and over it, a man and a child. In reality these are two distinct drawings which the artist, young Iwawani, put together inadvertently.

Figure 8. Anteater (ñigwa) (José Miguel).

Figure 9. Dog (yeimbá) (José Miguel).

Figure 10. Vessel (yambuí) decorated with voluted triangles (Comito).

532 /480 cont./

Figure 11. Guanaco (José Miguel).

[821] Figure 12. (A): blue jaguar who lives in the sky (personification of the spots on the moon) getting ready to eat the moon (B) and the sun (C), thus bringing on an eclipse.

Chapter XIV

The Treatment of Illnesses

Sorcerers and Remedies

756 178 [123] Sorcerers. Medicine men have become so rare among the Chiriguano that I could not get to know a one during my whole trip. Only on the upper Pilcomayo did they allude in front of me to a talented paye who lived in a nearby village.

Although great sorcerers endowed with supernatural powers and surrounded with great prestige no longer exist, there still must be in each village a man or woman capable of curing certain illnesses and of pronouncing incantations.

A scene I witnessed at Timboy (Salado River, upper Pilcomayo) demonstrates well that the profession of sorcerer, less important though it may be, has nevertheless not disappeared. [122] I was living in the home of a Bolivian half-breed whose child's body was covered with purulent pimples. His parents began by appealing to my medical knowledge, but I declared myself incompetent to treat this case or any other. They then 95 [824] called an old Indian woman, who appeared one morning with a plant in her hand, a kind of wild pumpkin which the half-breeds call sandía del monte. This plant, crushed and mixed with hot water, is used for external washing. They stretched the child out on the ground and commanded him to hold himself motionless. The old woman sat down near him and began to mutter inaudible incantations which she interrupted only to spit often on the limbs of the little patient. Then she would take up her recitation again, at the same time spreading the saliva over his body from head to feet. Nordenskiold (5, p. 44,

2:Métraux E-5 (1929) 1948 SF10 Chiriguano SF10
Chané SF8

The shamans (ipaye) enjoyed considerable prestige. When invited by a village to assist its inhabitants in some predicament, they were received with marks of great respect and were lavishly entertained. They served the community as rain makers and as doctors. In the latter capacity, they treated patients or protected the whole village against epidemics. Their curing technique followed the usual South American pattern of blowing and sucking the sick person. They retired to small cabins to communicate with spirits. Blowing tobacco smoke played a large part in the shamanistic ritual. The medicine men were expected to discover the evil charms that threatened the individual or the community as a whole. Shamans were often put to death for their failure to bring rain or to dispel an epidemic. Old women were often called to cure diseases which required the administration of drugs.

During carnivals, which, under the Bolivian influence, have become a period of wild rejoicing, young men wearing masks (pl. 44) of soft wood amuse the spectators by their antics and tricks. As the best masks are those carved by the *Chané*, it is likely that the clown interludes are survivals of dances by masked persons representing nature spirits or ghosts, such as are performed by many *Arawak* tribes. The *Chané* and *Chiriguano* masked characters collect food and depart amid the tears of old people.

MYTHOLOGY AND FOLKLORE

Cosmogony.—The Sun is a man and the Moon is his wife. In the evening the Sun enters a river which he follows until he rises again. An eclipse of the Sun or of the Moon is caused by the attack of a "purple" or "yellow" jaguar. Everybody then makes as much noise as possible to frighten off the celestial feline.

The appearance of the Pleiades, which the *Chiriguano* call "a swarm of bees," announces the harvest season. Their yearly course serves also to reckon time. The *Chiriguano* identify Scorpio with a fenced field, in the center of which is the miraculous spade of Aguara-tunpa. In the black skies near the Milky Way (the road of the rhea), they see a celestial ostrich (rhea), the head of which is the Southern Cross. The Magellanic Clouds are the ashes of a fire built by a couple who went to the sky. (See Lehmann-Nitsche, 1924.)

Folklore.—Most of the *Chiriguano* folklore recorded by Nordenskiöld (1912) was obtained from a *Chané* of the Parapeti River region. The collection of myths and tales made by Métraux (1930 b) in *Chiriguano* villages shows that both groups, in spite of their different origin, share substantially in the same folklore. Certain motifs in the *Chané* version, however, have not been recorded among their ancient *Chiriguano* masters, and may well be *Arawak* traditions which have survived among them. An example is the theme, which is well known in the Guianas, of the

2 Métraux E-5 (1929) 1948 SF10 Chiriguano SF10

532

PLATE 44.—**Wooden masks of the Chiriguano and the altiplano.** *Top:* Chiriguano masks made of a single piece of wood. (The scale is 30 cm. long.) *Bottom:* Painted wooden masks, probably Chiriguano in origin. (Courtesy Museo Etnográfico de la Facultad de Filosofía y Letras, Buenos Aires.)

[End plate 44]

/267 cont./

[541 177 648] Don Antonio Menduiña, who had requested aid; he fought on bravely alone, helped by his soldiers from Azero.

Thus, even though it is not of Chiriguano origin, the carnival [178] is greatly celebrated here, so much so that it bears the name of Arete, fiesta, through antonomasia, and all the old fiestas are [461 292] gradually disappearing, yielding to this one. For the days that this residue of paganism lasts, the Chiriguano works almost all year in spite of the laziness that accompanies him: for it is he gladly helps the whites, receiving in exchange money to buy clothing for himself and his wife and children; and on those days all are on great parade, showing off luxurious garments of every form and color, garments which, to be sure, they do not dare put on /268/ during the other days of the year, neither for the Ayarise nor for the Mbapa páure.

In such circumstances there is hardly any difference between [532] blacks and whites: the men well dressed, and even the infidel women with garb adorned with gauze, fancy hats, and multicolored ribbon; the children cover their faces with masks which they have made beforehand by carving toborochi wood; young men prefer to show off on horseback, riding at a gallop, and others, such as the old people, amuse themselves by looking at the dancers and Agüeros /maskers/, for whom everything is allowed because it is carnival.

[541 535 529] By way of preparation for the big fiesta, or because one drinks and has fun, they make merry on the compadre and comadre days, and on Quinquagesima Saturday, all day, the maskers and dancers practice the dances that they call Aticu. [532] On the next day from eight to nine they begin the carnival, dancing to the music of drums and flutes of hollow cane, and the one who is called lord of the fiesta is someone in disguise with a mask that depicts an old man with a white beard, usually mounted on a burro: the one who is thus disguised directs the fiesta, makes his speeches in each corner of the plaza, recommending harmony and happiness (1).

1. The principal man so disguised has subalterns,

Bibliothek Bastian E-6,1/4 (1901-1903, 1913) 1920
8713 Chiriguano 8715
Chaco 878
South American Indians 53

C Ce
102
131
532
Ni
Sa
532

Map 12. The distribution of masks.

● – dancing masks. ■ – burial masks and other masks.

Schmidt I-4,3[1906-1908, 1913] 1920
F710 Chiriguano F710
Chaco F6

XXI.

Dancing Masks.

C
Ce
177
532
527
535

A Chané Indian on the Rio Itiyuro told me that mask dances were introduced among the Indians by the Whites. Father Bernardino de Nino was also told by the Chiriguano that the celebration of the carnival came to them from the Whites, and he plainly considers that we here have to do with a custom which is not of Indian origin. This is certainly wrong. The fixed date of the festival came to the Indians from the Whites, but the manner of celebration is manifestly derived from an old Indian custom which corresponds to similar masquerades described from Brazil by Koch-Grünberg. This appears from Nino's own account of the celebration of the carnival.

The ceremony is at least partly a feast of fruitfulness[1]). The mask dancers throw the husks of beans and the offal from chicha-brewing at the other dancers in order to secure a good harvest. Just as in northwestern Brazil, some at least of the Chiriguano-dancers appear disguised as animals which they imitate. Nino says that towards the end of the festival the old people weep because they call to mind the dead who cannot share in the pleasure. The ceremony is ended by the participators going out of the village and throwing their masks into the river or some other water-course and there washing their faces and hands. Sometimes they burn the masks, as is done in northwestern Brazil.

Ce
115
527
532
535

Batiravu, a most reliable old Chané Indian, assured me that when he was a boy he had seen masks on the Rio

[1]) P. ant.

ScNordenskiöld E-8,4 (1908-1909, 1913) 1920
SF10 Chiriguano SF10
Chané SF8

Ce 177 527 532 535 [115]

Parapiti different from those now in use. He was of the opinion that masks were used before the Whites came to their country. On these occasions fruit-shell anklet-rattles were worn and also dance ornaments of parrot feathers. Obviously it is quite certain that masquerades are an original Indian custom here as well as in other parts of S. America, and have been celebrated at a time of year when the Whites have a festival of a somewhat similar character, externally at least. In the same way the Quichua kept their old feasts on the festival day of the Church of Rome.[1]) This is most certainly still the case among both the Aymara and the Quichua, whose masquerades on the great Roman Catholic festival days are anything but Christian in character, and would certainly form material for extremely interesting studies on the primitive religious conceptions of these Indians.

C Ce 532 171 Ce [114]

Judging by what an authority like BATIRAVU says, it is doubtful if the type of mask now used, viz. faces of wood or calabash, is Indian. It must, however, be remembered that BATIRAVU only speaks of what occurs among the Chané on the lower Rio Parapiti. Wooden masks, representing a human face, are however not unknown to other Indians. SENECHAL DE LA GRANGE found a mask of this kind in a grave in the desert of Atacama.[2]) Masks of wood and stone have been found in the Diaguita territory.[3]) The Ijca have wooden masks[4]) as also the Araucanians.[5]) The Indians on the Rio Xingú have wooden masks which, however, are rather different from those that occur among the Chiriguano and the Chané. The latter are more like those of the Araucanians and the Ijca. (Fig. 59). a A

Generally speaking, dance-masks are very widely dis-

[1]) RANDELIER after ARRIAGA P. 158.
[2]) BOMAN I. 746.
[3]) OUTES (5) V BRUCH P. 57.
[4]) BOLIVIER (4) P. 258.
[5]) GUEVARA (1) Fig. 5.

a A [erratum, should be Fig. 58. CE errata sheet p. 245]

StNordamerikMid E-Sy(1908-1909, 1913) 1930
SP10 Chiriguano SP10
Chaco SP8

C
Ce
532
1171

tributed in S. America. They are only used on particular occasions, and then as a rule destroyed. It is therefore likely that such masks still exist among various tribes where they have been overlooked. Dance-masks are also mentioned in old narratives by ACOSTA and COBO. It is likely, too, that some of the »idolos« mentioned by other old authors were dance-masks.[1])

In the western culture zone many masked mummies have been found. During the Inca period it was still the custom to put masks over the faces of the dead. SARMIENTO speaks of mummies of Inca rulers wearing masks.[2]) The custom of masking the dead is not known east of the Andes.

UHLE[3]) found at Pisagua in northern Chile masks of Vicuña skin, that he believes were used by the Indian when hunting Vicuñas. At San Rosario in Lluta-Valley (Dept. Arica) he found a rock-drawing showing masked hunters shooting at 4 or 5 fleeing Vicuñas. Masks of the facial parts of human skulls have been found at S. Mateo on the Oroya railway in Peru. These are now preserved in the ethnographical museum at Rome.[4])

There is yet a fourth kind of mask. It is the one used by the Aymara and the Quichua on the heights of the Andes as a protection during a snowstorm. They are knitted of wool.

As far as I know, masks did not occur among the Tupi Indians on the Brazilian coast. Consequently I deem it probable that the Chiriguano only learnt the use of the

[1]) e. g. CARVAJAL P. 44. »Y en esta casa se hallaron dos ídolos tejidos de pluma« (Palma, segun el otro manuscrito.) »de diversa manera, que ponian espanto, y eran de estatura de gigante y tenian en los brazos metidos en los muñecos unas ruedas á manera de arandelas, y lo mismo tenian en las pantorillas junto á las rodillas: tenian las orejas horadadas y muy grandes, á manera de los indios del Cuzco, y mayores.«

[2]) P. 68.

[3]) Communicated by letter.

[4]) GIGLIOLI.

Int'l Archiv f. Ethnographie 8-9 (1908-1909. 1912) 1920
SF10 Chiriguano SF10
Chané SF8
Matacó SF7
South American Indians
135
C
Ce
532
171.8
C
Ce
102
532
171.8
M
822
789
S
102
532
C
Ce
102
532
171.8

dance masks from the Chané. Where the latter learnt their use it is at present impossible to say.

The map 12 and table 13 show us the distribution of the mask in S. America.

The places at which burial masks have been found are indicated in the map by squares. In making out this list I have followed PATER SCHMIDT, to whose statements I am able to make a few additions. The fact of the Ona and Yahgan Indians having masks seems to prove that their use is very ancient in S. America. At a ceremony of exorcism among the Matacó I saw some men with pieces of cloth hanging over their faces. I take this to be the most primitive kind of mask.

Table 13 showing the Distribution in S. America. (map 12) of dancing masks and other masks.

3. Tapiete, R. M. L. 216.
4. Chiriguano, R. M. F. 601.
5. Chané.
8. Lengua, GRUBB Plate P. 180.
10. Araucanians, GUEVARA (1) Fig. 5; PATER SCHMIDT P. 1057.
11. Chamacoco, PATER SCHMIDT P. 1060.
13. Karajá, KRAUSE P. 331.
18. Quichua, ACOSTA T. 2, P. 225; SARMIENTO DE GAMBOA P. 68 (Burial masks); COBO V. 4, P. 102. »Y cada atambor tocaban cuatro indios principales vestidos de muy particular librea con camisetas coloradas hasta los pies con rapacejos blancos y colorados; encima se ponían unas pieles de leones desollados enteros y las cabezas vacías en las cuales les tenían puestas unas patenas, zarcillos en las orejas, y en lugar de sus dientes naturales, otros del mismo tamaño y forma.«
19. Aymara. Mestisos, Bolivia. Quite common during the carnival.

Ethnographisches 8-4-4(1908-1909, 1913) 1899
9710 Chiriguano 9710
Chaco 1911
South American Indians 53

C
102
532
C
Ce
102
532
171

Not on the map. Parexi (?). According to MAX SCHMIDT the Parexi most likely do not use the dancing mask. (4) P. 198.

23. Chunipa, R. M. Tj. 76.
25. Mojo, EDER P. 337.
27. Ona, COOPER P. 156.
28. Indians Rio Xingú, KARL V. D. STEINEN (3)
36. Ijca, BÖRALDER (4) P. 258.
48. Many tribes in North-western Brazil, KOCH-GRÜNBERG (2).
50. Šavajé, KRAUSE P. 367.
56.? Mundrucú, UHLE (1) Vol. 2, Taf. 26.
65. Baure, R. M. C—B. 5.
85. Juri, MARTIUS (2) T. 3, P. 1227.
86. Yahua, CASTELNAU, Vol. 5, P. 21.
94. Chiquito, HERRDG P. 21.
95. Chibcha, RESTREPO P. 68.
A. Peruvian coast, Ancon and other places. (Burial masks). RATZEL P. 141.
C. Puna de Atacama, BORMAN P. 746.
E. Mask of stone, found at Catamarca. OUTES (3) V BRUCH P. 57, Fig. 31.
1 B. Ticuna, PATER SCHMIDT P. 1060.
1 E. Cayubaba, R. M. F. 4.
9 L. Baniva, ARVELO (Communicated by Dr. Koch-Grünberg).
1 M. Indians Darien, OVIEDO Vol. 2, P. 414; MARTYR Vol. 1, P. 219. Second Decade. Burial masks of gold.
3 M. Chamas, Cuicas, Timotes etc. Sierra de Merida, SALAS P. 52.
9 X. Passé, PATER SCHMIDT P. 1060.
V 8. Peba, POEPPIG P. 164.
X 5. Vaghan, COOPER P. 156.
bg. Pisagua, UHLE (6) P. 16. Burial masks.
bh. Ecuador, Golden mask. JOYCE. Pl. IV.
bi. Quimbaya, Golden mask. JOYCE. Pl. IV.
Not on the map. San Matèo at the Oroya-railway, masks of the facial part of human skulls.
• Chanchamayo, PATER SCHMIDT P. 1060.

Fig. 41. Vessels of different shapes from the Chiripunco. Only variations in shape are depicted. Ornamentation not depicted. 1/6

k:Nordenskiöld E-5,4 (1908-1909. 1913) 1920
SF10 Chiriguano SF10

Fig. 45. Vessels from Chiriguano.

Schmandenfeld F-65(1909-1908, 1912) 1920
SF10 Chiriguano SF11
Chaco SF8

C
Ce 160

415 Fig. 46.

531 1. 1/2 R. M. H. 68. Campo y Duran. Vessel for maize-beer

532 2. 1/10 " " E. 1047. Itapenbia. " " " "

3. " " " E. 1049. Caipipendi. " " " "

4. 1/2 In private collection. Campo y Duran. " " " "

5. 1/10 R. M. H. 76. Aquairenda. " " " "

6. 1/4 " " H. 111. Piquirenda. " " " "

7. " " " E. 859. S. Rosa. " " " "

8. 1/10 In private collection. Campo y Duran. " " " "

9. " R. M. H. 155. " " " " "

10. In private collection. Water-pitcher.

11. " R. M. P. 329. Pot.

12. " " " H. 89. Piquirenda. Water-pitcher.

13. " " " P. 337. Vessel for maize-beer

14. " " " P. 313. " " " "

Schiedamsklad E-5,4 (1908-1909, 1912) 1980
SF10 Chiriguano SF10
Chaco SF6

C
Ce
415
53
632

Fig. 46. Vessel from the Chiriguano and Chané.
E – Chiriguano. H – Chané, Río Itiyuro. P – Chané, Río Parapití.

Schwedenstiftung E-5-4(1908-1909, 1913) 1931
SF10 Chiriguano SF10
Chaco SF9

Fig. 47. Vessels from the Chiriguano and Chané.
II — Chané, Río Itiyuro. I — Chiriguano.

2.	1/10	In private collection.	Chané, Río Parapití.	Vessel for maize-beer.
2.	1/8	" " "	Campo y Duran.	" " " "
3.	1/10	R. M. H. 106.	Campo y Duran.	" " " "
4.		In private collection.		" " " "
5.	"	" " "		Bowl to eat out of.
6.	"	R. M. H. 123.	Campo y Duran.	Bowl.
7.	1/8	" " E. 814.	Tibúpa.	Vessel for maize-beer.
8.	"	" " E. 942.	Itatique.	" " " "
9.	"	" " E. 960.	S. Antonio.	Vessel in which to carry maize-beer or water on expeditions.

Fig. 48. Vessels from Tilcara (1, 2, 3, 4), and Juella (5). Quebrada de Humahuaca.
After Debenedetti.

This contrasts with the Chiriguano and the Chané at Rio Bityoro and is certainly owing to the poverty of the first-mentioned.

Sometimes the Chiriguano and Chané calabashes are surrounded by a net for greater convenience of carrying. I have already dealt with these in the foregoing.

The stoppers of calabash-bottles are generally pieces of empty maize-cobs. These are now and then used also as stoppers for earthen-vessels. The Chorotí and Ashluslay, as a rule, make use of wax, which material is little used by the Chiriguano and Chané.

Fig. 51. Calabash. Chiriguano. S. M. 1/3

191

532

Fig. 1/3 Burning mask of wood, with tendrils of the same material. Chiriguano. B. M. E. Ges. 1/3

[cf., Fig. 54 on reverse sheet, p. 245]

6: Nordenskiöld--89 E-5 (1908-1909) 1912 SF10 Chiriguano SF 10
Chané SF8

Ee /238 cont./
273 finest clay vessels, "yambuy," and places these in front of her
574 guests (Figs. 77 and 78). The person before whom a vessel with
576 cangui is placed must serve. This applies to the chiefs as well.
Even I served at Indian social gatherings. It is not unusual for
the men to serve the women and vice versa. The cangui is poured
into decorated calabashes which are passed in turn. Everyone
must drink up. A person who refuses is impolite and ill-bred.
It is not appropriate for a person to pour for himself. If one
wishes to be polite to the server, he first drains his bowl, then
fills it himself, and offers it to him. If one drinks everything
offered, he is a friend of the Indians. If one refuses, the Indians
become mistrustful of him. An old Chané once said to me:
"You are a nice Christian, even in the morning you drink maize
beer with us." When Moberg returned home from the hunt laden
with booty, the young and pretty women crowded around the
happy huntsman and welcomed him with a calabash of maize
beer. /239/ What were the hardships of the hunt /Fig. 118 appears
e here/ compared to those of drinking, for the women whose bowl
Ee he left untouched would never forget the insult. If one has
[754] enemies, the drinking of cangui can be dangerous, for who knows
if someone has not put a bit of his own excrement or hair in the
beer, so that one will be bewitched and die. Such things happen
C in these villages.
Ce
522 At the festivals, evidences of Indian humor often come to
527 light. One joke, for example, is to act as though one were hand-
C ing around cangui in a calabash turned upside down, another is to
Ce ask someone to play the flute on a misshapen reed.
535 Dance masks are now worn by the Chiriguano and Chané
532 only during the carnival, the great drinking festival of the
177 Christians. Those that I saw had the form of human faces (Fig. 119).
541 Very different opinions prevail among the Indians about
ce whether or not the masks here are of Indian origin. Vocapoy
532 said the idea for them had originally come from the whites.
177 Batirayu, on the other hand, maintained that as a boy on the Rio
535 Ce Parapiti he saw among the Chané some of the present masks, which
[796]

Ee /239 cont./
535 were used at their great festivals. In his opinion, the Chané used
532 masks before the whites came to the country. /240/ In addition
179 in those days they had around their legs
796 rattles made out of fruits and on their
[539] heads feather ornaments of parrot feathers
[237]

Ee The Chiriguano and Chané
532 always destroy the masks after the
177 carnival. They are either burned
541 or thrown into the river. The Chané
535 call the masks "añanya."

e It is strange what a great
Ca role the carnival now plays as a
541 festival among the Indians. This
177 undoubtedly comes from the fact
[464] that the whites distribute great quantities of spirits there and that the Indians who work for them are given a few days off at that time.

Ee Guests often come from a great
527 distance to the festivals. They appear
273 there in their finest clothing and orna-
292 ments, freshly painted and nicely
574 combed. Most of the old costumes
301 and ornaments, however, have already disappeared. Nevertheless one still sees women in home-woven clothing

e with necklaces of chrysocolla and
Ca [178] turquoise. I never saw used, however,
e the silver diadem and the silver
912 pins which belong to the festive attire.
237 One often sees the men's blue costumes (Fig. 81) with silver chest ornaments preserved in the huts by the old people, but they

Ca are not used for the festivals.
535 Among the Chané in the Itiyuro
527 valley I saw the Indians dance at a cangui festival. Around a "yambuy"
273 of cangui stood a few old men in twos, singing a monotonous song
533

A B

Fig. 118. Soup spatulas. Chiriguano.
A = Tihuipa. 1/8.
B = Caipipendi. 1/6.

Cc
527
533
535
273
Ee
291
177
c
Cc
273
177
527
c
532
535

/240 cont./ and beating time with their feet. The women walked slowly up and down in time with the song, outside the circle of men.

Among the Chané and Chiriguano the attire of the white man is replacing everything old and beautiful, and of my many old friends among the chiefs of these Indians only Maringay scorns the rags of the whites.

Liquor is being introduced more and more among these Indians, and the ceremonial, pleasant maize-beer festivals are turning into crude drinking bouts.

Fig. 119. Dance mask.
Chiriguano. Yacuiba. 1/6.

Ee
578
273
177

I shall never forget a night in Vocapoy's village. The /241/ men had gone to the Christians to drink liquor. When they came back, harsh words fell and knives were displayed. The liquor would have claimed bloody sacrifices if the courageous women, with firebrands from the maize-beer boiling, had not thrown themselves between the quarreling men and, after separating them, taken them home with soothing words of flattery.

/247 cont./

The Chiriguano and Chané men are clever in the decoration of calabashes (Fig. 126), carve attractive pipes (Fig. 120), and know how to tan leather, which they probably learned from the whites.

Among these Indians one does not see much in the way of plastic representations of animal and human figures. The clay /248/ vessels sometimes have animal shapes. The Chané women on the Rio Parapiti fashioned lumpy little dolls out of wax for their children (Fig. 105). Some of the clay vessels are painted with animal figures. A vessel from the Rio

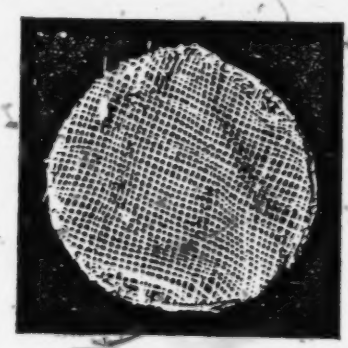

Fig. 124.
Sieve. Rio Parapiti.
1/8.

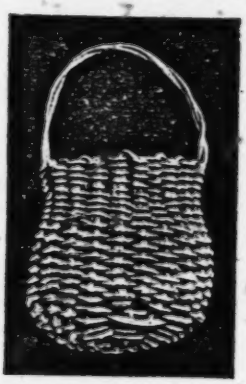

Fig. 125. Basket
Chiriguano.
Caipipendi. 1/6.

Itiyuro, which I acquired through barter, is adorned with tree figures. Occasionally one sees clay vessels in the shape of fruits.

I saw drawings representing human beings and animals on the walls in a few Chané huts and on a few Chiriguano calabashes from the Caipipendi valley.

As for basket work, the sieves are so popular among the whites that through trade they are being distributed far beyond the Chiriguano and Chané region. Otherwise the Chané and Chiriguano make few baskets. We find basket work in quantities only among the Indians where the matching-leaved palms begin, and that is at Santa Cruz de la Sierra.

/80 cont./

Ce 534

The double whistle I.A. 495 consists of two pieces of cane joined together in the manner of Panpipes. In contrast to the flutes described in the preceding, the two tubes of these whistles have lips. One, which has four holes for making the sounds vary, measures 33.5 cm., and the other, which does not have such holes, is only 7 cm. long. A whistle of this kind, but not double, is shown in a drawing by Nordenskiöld (303).

303. Nord. 2, Fig. 36b.

In addition to these musical instruments, Nordenskiöld describes a few others that he saw among the Chiriguano and Chané. Among them can also be found those round flutes which are used by many tribes of the Chaco and one of which is shown in a sketch by Nordenskiöld (304). They also have large

Ce [191]

304. Nord. 2, Fig. 35.

trumpets, which the Chiriguano call "angùahuasi," while the common trumpet is called by the same name as is the mortar, "angúa" or "anguarai." One can also find trumpets made out of a cow's horn or a calabash, which are blown at the upper end (305).

Ce [1237] [324]

305. Nord. II, p. 119, Fig. 37 A and B.
Métraux I, p. 337, Fig. 35.

According to Nordenskiöld, the Panpipes, which consist of several flutes joined together, are rarely found among these Indians (306).

306. Nord. 2, p. 126.

Ce 415 532

Plastic art is little developed among the Chiriguano and Chané. On rare occasions we find plastic art in the form of animals in the forms of the baked clay pottery of the Chiriguano (307).

307. Nord. 2, Fig. 41, N. 4, and Fig. 45, N. 20.

C
Ce
415
532
197
Ce
532
524
C
Ce
415
531

/80 cont./
These pots are undoubtedly imitations /Plates XXXVIII-XXXIX appear here/ /81/ of ancient Peruvian models or of modern products. Outside of that there are shown in drawings by Nordenskiöld two dolls in the form of a man and a woman, made of wax, which served as toys for the children of the Chané of the Parapití River (308). Purely decorative plastic sculpture is

308. Nord. 1, Fig. 105.

mainly shown by most of the baked clay vessels intended for cooking foods, in the form of "ornamento hundido" /sunken decoration/, which is generally placed on the surface of the neck of these vessels, but it may also extend over the entire surface. Cf. Figure 48 /see p. 116/. In addition to the sunken decoration on the neck the vessel I.A. 414, shown in Figure 44, is decorated with a row of small pointed additions around the wall of the vessel. Linné shows in a drawing a piece of a Chané baked clay vessel, the surface of which is decorated with a border of baked clay placed in a zigzag around the wall of the vessel. Many of the vessels with smooth surfaces also have small additions and generally in pairs. They often have these instead of handles. In addition the baked clay dishes for eating and the dishes for frying /fritar/ maize are often provided with such additions. The handles of the baked clay vessels are not in the form of figures, but they can be plastically decorated in such a way that a groove divides them into two parts, which can be twisted around each other. Cf. Figures 46 and 49 /see p. 116/.

Some wooden utensils also have primitive plastic ornamentation, such as the spatulas for stirring food and drink, the wooden dishes for eating, and the large dishes or platters on which food is kept. The handles of some of the spatulas for stirring food are carved in such a way that their edges form zigzag lines (cf. fig. I.A. 579 /not illustrated; see Pl. VIII, p. 20/) and the dishes often have additions such as some baked clay dishes also show. Cf. Figures 18 a and b and 19 /see pl. VIII, p. 50/.

C
Ce
531

Drawings are also found on the surface of Chiriguano and Chané objects, in the form of paintings on the surface of baked

[Text continues on p. 214]

Plate XXXVIII

531
532

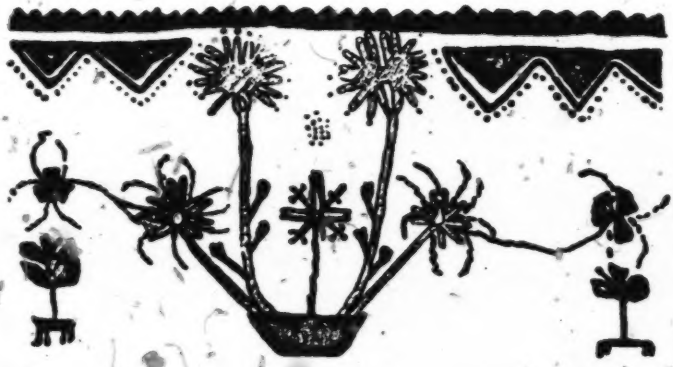

Fig. 145

Fig. 146

Fig. 147

Fig. 148

/The captions are on p. 213./

/Captions for Plates XXXVIII and XXXIX/

531
532

Plate XXXVIII. Drawings on the surface of baked clay vessels and a cuya.

Fig. 145. Phytomorphic drawings on the surface of the vessel I. A. 403 (Chiriguano). Cf. Fig. 64 /see p. 130/.

Fig. 146. Anthropomorphic and zoomorphic drawings on the surface of the vessel I. A. 378 (Chiriguano). Cf. Fig. 63 /see p. 130/.

Fig. 147. Zoomorphic drawing on the surface of the vessel I. A. 347 (Chiriguano). Cf. Fig. 65 /see p. 130/.

Fig. 148. Drawing of a fish incised on the surface of the cuya I. A. 454 (Chiriguano).

Plate XXXIX. Drawings on the surface of cuyas and a calabash (Chiriguano).

Fig. 149. (I. A. 456) Cuya.

Fig. 150. (I. A. 451) Cuya.

Fig. 151. (I. A. 466) Calabash.

Fig. 152. (I. A. 452) Cuya.

Fig. 153. (I. A. 458) Cuya.

/81 cont./

C Ce 531 clay vessels, in the form of incisings on the surface of cuyas and calabashes or flutes of wood or cane, in the form of pyrographic decorations on cuyas, and also, infrequently, in the form of tattooing on parts of the human body. The absolute difference between the drawings applied to the surfaces of baked clay vessels and those on cuyas and calabashes is surprising. C Ce [562] This difference is explained by the fact that the decorations on the baked clay vessels are done exclusively by women and those on cuyas and calabashes by men.

C Ce 531 17 The basic elements of the painting done on the surface of the baked clay vessels of these Indians consist of geometric designs which are completely different from those of the ancient Peruvians and untouched by modern European influences. No doubt these are the products of an old and indigenous art. But we do not know up to what point this originated among the Chiriguano and to what point among the Chané. Neither do we know whether the differences between the nature of the paintings of the Chiriguano in Machareti and that of the paintings of the Izozó of the Parapiti are only local differences or whether they are based on the difference between these two nations. But outside of that primordial decoration and mixed with it, there are foreign elements of decoration which we must reduce to ancient Peruvian models, and this is especially true of the drawings of plants on the surface of a Chiriguano vessel which Figures 64 and 145 show. One /82/ decoration, doubtless also phytomorphic, which appears repeatedly on the surface of the baked clay vessels, for example, on the vessels shown in Figures 67 and 75b, has a direct model in the form of a decoration that we know from the ancient Peruvian pottery of the last period of the Inca Empire (309). Zoomorphic and anthropomorphic repre-

Ce 531 532

309. See Max Schmidt: Kunst und Kultur von Peru, p. 349, Fig. 1.

sentations are found relatively infrequently among the decorations on the baked clay vessels. The quadruped shown on the surface

/82 cont./
Ce 531 532 Ce [171]
of the Chiriguano vessel I. A. 347 (cf. Fig. 65 /see p. 130/ and 147 /see p. 211/) and the way in which the road under this animal is represented show many reminders of similar representations of the ancient Peruvians. The representations of animals and people on the surface of vessel I. A. 378 (cf. Figs. 63 /see p. 130 and 146 /see p. 211/), which in external form is quite modern, correspond to those of other South American Indians. Like them the Chiriguano also combine elements of geometrical ornamentation for the representation of zoomorphic or anthropomorphic motifs, for example, the graduated line for the representation of roosters and triangles for the body of women. Cf. Fig. 146 /see p. 211/.

C Ce 531
One principal difference between the decoration painted on the surface of the baked clay vessels and the decoration incised on the surface of cuyas lies in the fact that the painting of the baked clay vessel is limited to the decoration of the upper part of the exterior surface or to that of the upper rim of the interior surface of the vessel, that is, the decoration of a continuum, either wider or narrower, while the incisings on the cuyas decorate the entire exterior surface, more or less semiglobular, often making the center of the semiglobular surface the center of the concentric ornamentation.

Among the decorated cuyas I received from the Chiriguano in Machareti some have only incising and others only pyroengraving. But most of them combine these two ways of producing a decoration. Several specimens of these decorated cuyas show the same decorative motifs with a surprising similarity. Without counting the stylized phytomorphic motifs, there can also be found among the incised decorations figures like the representation of a small fish (cf. Fig. 148 /see p. 211/) and of a chapel, clearly identified by a cross. Cf. Figure 153 /see p. 212/.

Among incised decorations we must still mention the concentric circumferences made on the surface of most of the Izozó spindle-whorls and various wooden spindle-whorls of the Chiriguano, and the decoration of the "serere" flute shown in

/90 cont./
000 preceding. I must also cite A. Métraux's publication, "Les
792 Hommes-Dieux chez les Chiriguano e dans l'Amérique de Sud
[113] /Men-Gods among the Chiriguano and in South America/" (363),

363. In the Revista del Instituto de Etnologia de la Universidad Nacional de Tucumán, Vol. II, No. 1, Tucumán, 1931.

in which he deals with the cases, repeated several times, in which some individuals among the Chiriguano appear as Messiahs and, acquiring many proselytes, gave the mission administrations much to do.

796 [126] Plaited Objects Used in Religious Celebrations, from the Collection

I. A. 1439. (Chiriguano) Length 70 cm. (Fig. 43b.)
I. A. 1440. " " 37 cm. (Fig. 43a.)

[171] Plaited objects like those mentioned above are also very common among the Paraguayans and made in the same way. This
796 custom of making such plaited figures and having them blessed,
797 as the Chiriguano also do, is connected with the Catholic ritual,
177 and the Chiriguano no doubt received it from the missionaries along with the other rites of the Catholic religion (364).

364. See the opposite opinion of Métraux I, p. 462.

532 [527] The masks that the Chiriguano make to carry during the Carnival fiestas are also modern objects. Some such Chiriguano masks are shown in drawings by Nordenskiöld and Métraux (365).

365. Nord. 1, Fig. 119. Métraux I, Plate 86 and Fig. 121.